

SHORT CUTS

Movie film on a polyester base. Is it coming? Other films such as X-Ray and graphic arts films are now on a polyester base. Movie film is being considered.

The reasons are that polyester does not emit chlorinated hydrocarbons as does triacetate film, and also because it is easier, quicker and cheaper to recycle.

A new organization has been formed to take over the facilities of "Film in the Cities", the St. Paul based work center after 20 years of service to area video and film makers. Declining income was insufficient to maintain the multitude of services FITC had provided.

The Independent Film and Videomaker of the American Film Institute is offering grants to those whose work shows exceptional promise. The grants are awarded to individual film and video makers only. Commercial work is not acceptable. Other restrictions apply.

It has been estimated that over 400 million blank video tapes were sold in the US last year.

A bill to guarantee free time on the upcoming "Information Superhighway" to non-commercial movie makers is soon to be introduced to the Congress by Senator Inouye, (D-Hi)

If passed it would require operators of telecommunications networks to reserve 20% of the capacity of those networks for use by non-commercial film and video makers at no charge.

The price for scanning a frame of 35mm film (to record it digitally) has recently dropped from \$6 a frame to \$5.50. That's \$132 a second, or just under \$8000 per minute of film.

"Batman Returns" was the first theatrical movie to use digital sound. An improved digital system (DTS) was used with "Jurassic Park". Both used six sound tracks. Since few theaters are wired for digital

sound reproduction, the sound reverts back to analog before being fed to the theaters' speakers.

The Sharp Corporation has commenced building the world's largest factory in Japan for making LCD panels. Sharp is convinced the use of these panels will grow tremendously in the next decade

A new organization, "The Professional Videographers Association of America", was recently formed. It is described as an information, research and support organization for the advancement of professional videography.

The first issue of their new Journal has already been published. Dues are \$80 per year. For information dial (201) 251-9300.

Filming is active in Russia. The Union of Non-Commercial Film and Video Makers is growing, now has some 50 chapters.

It is reported 90% of the active workers work in 16mm, 2% in S-8 and 8% in video.

While the digital and applied imaging use expands, no industry estimate shows the use of film declining. Eastman Kodak expects the use of film to continue its current 4% annual increase at least into the next century.

Jugoslavia TV recently gave several hundred feet of b&w film to the 60 movie clubs in that country

Students operate an independent TV channel and often show films made by young non-commercial film makers.

The California Videographers' Assn. maintains a list of "mentors", members who have offered to give help to other members requiring assistance with video problems.

Currently help is available on a total of 26 subjects in this program.

While there is estimated to be 450 million cameras (of all types) in use worldwide, less than half the world's population has ever taken a picture.

SONY
A

Movie Makers

Dedicated to the Interests of the Serious Motion Picture Maker

VOLUME 4

SEPTEMBER-OCTOBER, 1994

NUMBER 5

112 Entries Entered in 65th Festival

Is Black Bar Juggling in The Videomaker's Future?

IS THE VIDEO MAKER of tomorrow going to have to juggle black bars? to rearrange frame lines? to have a choice in a picture's dimensions?

The story begins with the American Society of Cinematographers, (ASC), the professional cameramen who shoot theatrical films.

They don't like the proposed 16:9 aspect ratio for TV pictures coming in the near future.

They have proposed a compromise aspect ratio of 2:1, saying this format will accommodate all picture sizes. For work less wide than this format the sides would be blocked off thus narrowing the picture to its original width. This practice is now prevalent in England and is known as "boxing." It is seen here with movie trailers shown on TV.

Industry spokesmen say ASC is far too late with its objection. Sony, BTS and other giant corporations

FORMATS

Continued on page 4

92% WERE ON VIDEO TAPE AS FILM AGAIN DROPS IN FESTIVAL USE

ATOTAL OF 112 entries made their way to this year's Festival Competition, the fourth sponsored by AMPS. Not as many as last year, but the same number as in 1992.

Twenty-nine entries came from Canada, England, New Zealand, Norway and Sweden. 92% were on video tape.

Both of the two top entries came from outside the United States

WINNERS' LIST PAGE 6

"A Right Choice", a 14 min. on S-8 with mag track gives maker Tom Bryce of New Zealand the top award of \$100 in cash. His film also won the Stuart Dabbs Memorial Award, the Most Humorous Award, and the Best Foreign Entry.

England claims second place with an 18 min. VHS entry, "Time and Time Again" by Terrence and Lindsey Mendoza of Essex, England.

FESTIVAL

Continued on page 8

Movie Makers

Dedicated to the Interests of the Serious Motion Picture Maker

VOL. 4 September-October, 1994 NO. 5

MOVIE MAKERS is published bi-monthly on the 25th day of even numbered months by the AMERICAN MOTION PICTURE SOCIETY and features news and articles of interest to the serious motion picture maker, video or film.

Subscription price per year, \$3.75; Canada, \$4.75; Foreign addresses, \$6.00, all payable in U.S. funds or equivalent. News and articles welcome. Articles may be copied when the source is given. Back copies available at 70c each postpaid. Publication office: Box 4034, Long Beach CA 90804.

George W. Cushman, Editor

The AMERICAN MOTION PICTURE SOCIETY is not connected with any other organization, society, club or association. Dues, per individual, \$1 per year. The Society does not offer dual, club, nor group memberships. Address Society correspondence and subscriptions to the Society, Box 4034, Long Beach, California, 90804, USA.

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Editorial Comment

We have all heard the opinion expressed that movies on video should be judged separately from movies on film. Why? What are the differences between stories told on one medium from those on another? Is a documentary not the same on video as it is on film? Are the antics of Laurel & Hardy different on one medium than the other?

We would welcome an article on how and why the mediums should be judged separately. Should the judges also be different? If so, how would the qualifications of one set of judges differ from those of the other? We solicit your comments.

The Contestants Speak

(Editor's note: In this series of articles on judging we have presented rules, theories, practices and judges' views. This month we present comments heard from the contestants themselves since the early 60s.)

From the judges' score sheets sent to me I can tell not one judge got the story the way it was intended.

My sound track was recorded with the most expensive equipment money can buy, yet the judges criticized my sound.

I didn't agree with the judges until I went to the screenings. Now I see why my picture didn't win anything.

The judges used were said to be professionals, but they sure don't know the amateur's problems.

My latest film has placed in six big festivals, yet got nothing in this one. How come?

Of the five reports I got back, only one judge voted for my picture. I wish I could find why the other judges rejected it.

The judge at our last contest was highly prejudiced. I don't think such a person should be asked to judge.

My friend and I each sent a film to a festival. Mine placed, his didn't. Two weeks later we sent the same two films to another festival. His placed, mine didn't. So goes the gamble.

I have finally learned effort

doesn't count for much when I see a simple little film win over a monumental, time-consuming spectacular work. One never knows what a judge will fancy.

Travel films won all the awards this year. Next year I hope a more diverse selection of judges will be made.

I sent my film only to get the judges' score sheets. It was a personal education to read their comments.

The judges must have confused my picture with another because none of their comments apply to what I submitted.

I never expected to win.

"CUT-A-WAYS" GREAT WHEN EDITING

The "Cut-a-way" shot is a valued tool of any editor when his footage is limited. A cut-a-way is a shot of almost any action related to the subject.

In a scene of people watching a boat race, shots of individuals watching the race would be cut-a-ways. It is surprising so few movie makers remember to shoot them.

Scenes of a subject which have jump cuts call for a cut-a-way to eliminate the jump cut and smooth out the continuity of the action.

Cut-a-ways should be made when the main subject is being shot but luckily they can also be made days later. The important thing to remember is that they must appear to have been taken at the time of the major action. They are a great help to any serious editor.

The Endless Summer

MOVIE MAKERS MAKE a movie, then desperately search for a distributor who will get bookings for their work.

Bruce Brown was no exception. Many of us remember the young surfer in his 20s who used his 16mm Bolex to film scenes of surfers. Though he had some spectacular stuff, distributors laughed at his effort which he titled "The Endless Summer."

He went to the expense of making a 35mm print, then rented the Kips Bay Theater in Manhattan and showed his picture.

It did great business. Other theaters around the world wanted to show it. Final result, a gross of \$30 million.

That was all back in the 60s.

Now the distributors have come to Brown, urging him to make a sequel.

Brown was hesitant, but with the distributor's backing he decided to go ahead.

This time he hired a professional cameraman who used a \$100,000 camera. When Brown asked the cameraman to film certain shots the man replied, "We can't do a shot like that with this camera." Brown was aghast. He had done shots like that 30 years before with his Bolex.

The sequel, titled "Endless Summer II", currently showing in theaters, cost \$3.3 million to make, 66 times more than what the Bolex turned out.

Brown, now in his 50s, still prefers surfing to the cinema. "I'm not a movie maker," he says.

Unbroken Control Track Results in Superior Edits

By Ray Bird

Member, Gold Coast Camera Club, Australia
Reprinted from the Southern Movie News

BESIDES CAPTURING picture and sound, a video camera also records a control track, a series of pulses that regulate the speed of the tape as it passes over the playback heads.

When editing a tape using the popular "assembly" method, not only are the visuals and the sound copied, but also the control track.

Re-recording the scenes out of the order in which they were shot as happens in assembly editing, can break the continuity of the control pulses, resulting in jumping or rolling of the edit points.

"Insert Editing" can eliminate this problem because insert editing permits recording new material over existing material yet does not touch the control track. Only the sound and visuals are transferred. The control track remains untouched.

Fresh tape does not have a control track so one must be added before editing begins. This can be done by connecting the camera to a VCR and running the new tape through it with the lens cap on, or in any manner that keeps out light and sound. This provides a strong unbroken first generation control track.

Copying can now begin on the fresh tape using the insert edit method. The results will be better edited on the unbroken control track than recording on a chain of

second generation pulses.

I use this method when making copies from my edited master and am able to get third generation copies nearly as good as the master.

I have obtained reasonably good copies at the tenth generation. The unbroken control track does give cleaner edits.

FORMATS *Continued from page 1*
have already invested too many millions in the new 16:9 ratio thus it is very doubtful that they will listen to any proposed changes. Ironically it was the SMPTE, (Dick Stumpf of Universal Studios was Chairman at the time) that came up with the original proposal of 16:9 some ten years ago.

ASC points out their counter proposal of 2:1 would allow all past, present and future work in whatever format to be telecast along with pictures originating in any format. This would necessitate the use of black bars along the top and bottom or the sides of the picture.

Were this proposal put into use then pictures made with any camera in any format could be screened with the use of black bars thus making it acceptable for viewing. This is doubtful. Industry executives say it is believed once 16:9 begins it will eventually be accepted by the public worldwide.

It is said TV first used the 4:3 ratio because that was the size motion pictures used, and TV was looking forward to eventually telecasting motion pictures. That was at the end of the war in the mid 1940s.

This is a continuing story. We'll report further developments.

Australians Develop New System for Projecting 3-D

BASED ON AN experiment which shows that the human brain can visualize a simulated 3-D illusion, Don Martin and Bjorn Ols-son have formed a company, Trutan, in Australia, to manufacture equipment which projects alternate right and left images in rapid succession giving a 3-D effect without the use of glasses or any other dividing mechanism.

Two standard video cameras placed side by side furnish the footage which is fed into a standard TV via two channels. A computer program "splices" the two perspectives into a single picture 6mm. wide. The strips show alternately the left and right view.

Computer animates

The computer then animates the strips on the screen alternating the left and right bands. A second program generates opaque and transparent strips on a liquid crystal screen placed in front of the TV and which are synchronized with the TV bands.

This causes the left and then the right view to be blocked out. The brain synthesizes the images and in doing so creates the illusion of 3D.

The first experiments switched pictures 50 times a second, but the systems now in production switch images 100 or more times a second which eliminates flicker.

(From an article by Leigh Dayton in Australia's magazine "The New Scientist" via Southern Movie News, New Zealand)

Everlasting Essentials

CURRENTLY BEING held throughout the country is a series of seminars on story structure by Robert McKee, experienced expert and authority on the construction of story type films.

He says the structure of a story film is composed of five classic parts: Inciting Incident, Progressive Complications, The Crisis, The Climax, and The Resolution. His seminars are filled. The tuition is \$400.

Epes W. Sargent, an equally distinguished authority and successful motion picture playwright, says in his book on the subject there are five elements to good story construction, "The Initial Incident, The Struggle Begins, The Struggle Intensifies, The Climax, and The Denouement."

It is clear both authorities are saying the same thing, only using slightly different words.

As we said, McKee is currently lecturing on these principles throughout the country. Sargent's book sold out three editions in 1913.

So what's new, Herbie?

X-RAYS DON'T BOTHER VIDEO TAPE

Filmmakers are careful to see that undeveloped film does not undergo X-ray inspection at airports. When they switch to video tape they often use the same precaution.

Video tape is responsive to magnetic fields and not X-rays. Video tape must always be kept distant from any source of a magnetic field.

65th. Consecutive Competition

1994 FESTIVAL WINNERS**CLASS A**FIRST PLACE \$100 cash **A RIGHT CHARLIE**

by Tom Bryce, Hamilton, New Zealand

SECOND PLACE \$50 cash **TIME AND TIME AGAIN**

by Terrance and Lindsey Mendoza, Essex, England

THIRD PLACE \$25 cash **THE GARDEN OF EDEN**

by Gerald Turk, Florissant, Missouri

THE TEN BEST (in alphabetical order)**A RIGHT CHARLIE****GARDEN OF EDEN****HALF DEAD**, by Mike Trippiedi, Champaign
Illinois**PARIS**, by Vern Johnson, Evergreen Park,
Illinois**SAINT LOUIS ZOO**, by William Henderson,
Saint Peters, Missouri**SCHOEN LAKE**, by M. H. Aldersmith, Vic-
toria, B. C. Canada**SHADOWS OF TIME**, By Ray H. Marr, Dal-
las, Texas**SMARTS**, by Dave Cockley, Cleveland, Ohio**STRANGER IN THE BED**, by Derek Bottle,
Croyden, Surrey, England**TIME AND TIME AGAIN****HONORABLE MENTION****BODIE, SPIRIT OF THE WILD WEST**, by
Greg Caravan, Surrey, B.C., Canada**CONNOISSEUR**, by Stan Whitsitt, Glendale,
California**MISSISSIPPI QUEEN**, by Margaret Chamber-
lain, Victoria, B.C., Canada**NATIVITY, THE**, by Daniel Westbrook,
Chico, California**RIVER RUNS THROUGH, THE**, by Howard
Lindenmeyer, Glendale, California**WEATHERMAN**, by Sarah Smiley, Jamaica
Plain, Massachusetts**THE SPONSORED AWARDS**Stuart Dabbs Memorial Award sponsored by
Rose Dabbs, **A RIGHT CHARLIE**Animation Award, sponsored by Nellie Nash,
STRANGER IN THE BEDStory Film Award, sponsored by Irene and
Howard Lewis, **TIME AND TIME AGAIN**Editing Award, sponsored by Erma and Jack
Ruddell, **TIME AND TIME AGAIN**Humorous Award, sponsored by Charlotte
and Sid Laverents, **A RIGHT CHARLIE****OTHER SPECIAL AWARDS**Best Cinematography, **SHADOWS OF TIME**Best Club Production, **ONCE UPON A GIFT**,
by Central Cine & Videographers, Chicago
Illinois.Best Documentary, **THE GARDEN OF EDEN**
Best Nature, **THE GARDEN OF EDEN**
Best Foreign Entry, **A RIGHT CHARLIE**
Best Experimental entry, **PAINTED ON**
GLASS, by Grzegorz Jewewski, Sheffield,
EnglandBest Travel Entry, **PARIS****CLASS B WINNERS**1st Place **UKRAINIAN DREAMS**, by Alex
Elyjiw, Rochester, N. Y.2nd Place **BRUNO'S SHADOW**, by Kurt
Daugherty, Santa Monica, California3rd Place **LUCY GOES SHOPPING** by Ann
Kaneko, Los Angeles, California**HONORABLE MENTION****BEAT OF A DIFFERENT DRUM, THE**, by
Debora Taylor, Santee, California**THANH**, by Laurie Collyer, San Francisco,
California**INTERMISSION**, by Greg Hartling, Temple
City, California**STEEL BELTED**, by Robert C. Graham,
Fresno, California**CLASS C WINNERS**1st Place **ANDY**, by Jeffry Morgan, Las
Vegas, Nevada2nd Place **DON MUMBLEONE**, by Ben Dick-man, Sussex, England
3rd Place, **COMPULSION**, by Mayfield High
School, Ilford, Essex, England**HONORABLE MENTION****SATTLE RASH**, by Gail Snelling, Carson
City, Nevada**CLASS F WINNERS**1st Place **THE AMERICAN ROBIN** by
Klaudiusz Jankowski, Springfield, Illinois2nd Place **ROBBERY**, by Frank Chindamo,
New York, N. Y.3rd Place **VERMIN**, by Frank Chindamo**Festival Facts**

TOTAL ENTRIES	112
FOREIGN COUNTRIES	5
FOREIGN ENTRIES	29
ENTRIES ON TAPE	92%
16mm FILMS	2
S-8 FILMS	7
DOCUMENTARIES, CLASS A	39
STORY PICTURES, CLASS A	39
LONGEST ENTRY	2 hrs.
SHORTEST ENTRY	30 sec.
SCREENING DATES	SEPT. 6-9

OTHER FESTIVAL RESULTS

All of the various Festival Competitions received fewer entries in 1994 than in prior years. Most probable reason: closing dates were so close together it was impossible to send entries to more than one competition,



The Ten Best Winners in the
Ten Best of the West Annual
Competition were:

CANAL ZONE, by Stan Whit-
sitt, Glendale, California.**FULL CIRCLE**, by R.J. Dar-
rett, Victoria, B.C.**GONE WITH THE WINCH**, by Edward G.
Leary, Santa Clara, California**LAS VEGAS HOLIDAY**, by Bill Navin, San
Francisco, California**MR. SUTRO'S BATHTUB**, by Bob and Pam
Nelson, San Francisco, California**ONCE UPON A CAROUSEL**, by Edward
Leary, Santa Clara, California**OVERDOSE**, by Gary Robinson, Los Angeles
California**SERGEANT MAJOR**, by John S. Walker,
Castro Valley, California**STILL HERE**, by Erik Berklund, Tlacitas,
New Mexico**WATERFRONT SOUTH**, by Bob and Pam
Nelson, San Francisco, California**SPECIAL AWARDS**Most Humorous Award, **THE BATH**, by Sal-
vatore Tufo, San Francisco, California

Honorable mentions and other awards, if
any, had not been received by press time.
There were 33 entries.

MOAS The Movies on a Shoestring
Competition selected the fol-
lowing winners which were shown at the
1994 Festival Screenings:

An Early Twilight, by Eric Zala, Sherman Oaks,
California**Annie**, by Christine Ferriter, Los Angeles, CA**Bells of Waiting**, by Glenn McClanan, New York,
New York**Big House, The**, by Robert Ingold, Santa Clara,
California**Bon Appetit**, by Paul Stavrand, Atlanta, GA**Chigger**, by Karl Rust, Vancouver, BC**Cross Road Blues**, by Evan Oppenheimer, Brook-
lyn, New York**Curve of a Smile, The**, by Rodney Hunter, New
York, NY**Dr. Alzheimer's Medicine Show**, by Richard
Schatzman, San Francisco, CA**Game**, by Rob & Rod Myers, Cupertino, CA**Happiest Man in the World, The**, by Mike Salva,
Auburn, N. Y.**Legends of Doo Wop**, by Tony Mortillaro, Bell
Canyon, CA**Man who Loved Doughnuts, The**, by Philip Congle-
ton and Chris Mancini, Westchester, PA**Mime's Eye**, by Gergory Kao, Santa Monica, CA**Nativity, The**, by Daniel Westbrook, Chico, CA**Out of Here**, by Rick Balian, Babylon, NY**Restless**, by Damon Skinner, New York, NY**Rosary, The**, by Lisa Kelly, Westlake Village, CA

Setting Boundaries, by Sharon Rennert, Santa Monica, CA
 Soapy, Soapy Samba, by Mark Yargas, Los Angeles, California
 Some Questions for 28 Kisses, by Kip Fulbeck, Santa Barbara, CA
 Strangeness in the Night, by Theodore Pratt, Atlanta, GA
 Trois Perspectives, by Elesia Yoon, Indianapolis, IN
 Daguzi, by Christopher Walsh, Ocean Ridge, FL
 Writer's Room, The, by Ralph Millero, Greenville, PA

SAVAC Winners in the Annual SAVAC Competition were:
 1st Place and winner of the Oscar Horovitz Trophy (for best movie made by an SAVAC member), **BUILDING A CEDAR STRIP CANOE**, by M. H. Aldersmith, Victoria, B.C. Canada. 16mm.
 Best Nature, **GARDEN OF EDEN** by G. W. Turk, Florissant, Missouri. VHS
 Best Travel, **MAGIC CARPET TRAVELS ON THE INFORMATION HIGHWAY**, by James B. Beach, Van Nuys, California. SVHS
 Best Story Picture, **MOUSE IN A TREE**, by Tony Picciot, Absecon, New Jersey. VHS
 Best Documentary, **BUILDING A CEDAR STRIP CANOE**.

HONORABLE MENTION

PORCH TRILOGY, by Adam Houston, Burlington, Canada. SVHS
RADIAL KERATOTOMY, by James Beach, Van Nuys, California. SVHS
ANASAZI, by Charles Steffes, Sunnyvale, California. VHS
DAD'S REUNION, by Bob Makara, Warren, Michigan. 16mm.

There were 14 entries



The names of the winners in The Society of Canadian Cine Amateurs' Competition had not been received by press time.

The winning entries from all four competitions, AMPS, TBW, SAVAC and SCCA are scheduled to be shown at the joint Convention in Park City, Utah, September 6-9.

The article on Sound Effects previously announced for this issue has been postponed.

FESTIVAL Continued from page 1
 They also receive \$50 in cash, the Best Story Award and the Best Editing Award.

Of the 9 films that were submitted, 2 were 16mm and 7 were S-8. This may be misleading because many workers in film today submit a video copy to festivals for judging, sending the film only if wanted for projection at the screenings.

An outstanding trend is noticed with several entries in black and white. Many workers believe some subjects are better told without color.

One judge complained about the great percentage of negative entries, those with tragic stories to tell, the current sub-culture entranced with drugs, violence, death, and "sleazy" situations. The judges found these were seldom well done, never prize worthy, and appeared to have been made mostly by beginners who are not yet experienced in proper motion picture construction.

Along this same line it was noted many presentations were spoiled by bad copying, third or fourth generation prints that lacked quality. While judges look for creativity, they never-the-less cannot look favorably upon a poor screen image.

The winning entries will be shown at the Society's convention in Park City, Utah, September 6-9.

ERROR

In the festival chart last issue we incorrectly listed the street address for the Tokyo Video Festival as 44 Slater Drive. It has been corrected this issue to 41 Slater Drive. We regret the error. Ed.

FESTIVALS & COMPETITIONS

YEAR	CLOS DATE	FESTIVAL NAME AND ADDRESS	OPEN TO	SUBJECT MATTER	FORMATS	TIME LIMIT	ENTRY FEE	AWARDS	SHOW DATES
	8/31	FESTIVAL INTERNATIONAL OF STUDENT FILMS FIFREC. BP-7144, 30913-Nimes-Cedex, France	B	F	JKL	40m	\$25	TU	10/17-21
	9/1	FESTIVAL MONDIAL CINEMA DE HUY BELGIUM, 5, rue Nokin, 4520 Antheit (Huy) Belgium	ABCD	G	HJ	30m	\$15	UV	10/20-23
	9/3	BRNO 16 INT. FILM FESTIVAL, B-16, Radnicka 4, 658 78 Brno, Czechoslovakia	ABCD	G	HJK	30m	\$12	V	10/20-23
	9/10	TOKYO VIDEO FESTIVAL, 41 Slater Drive, Elmwood Park, N.J. 07407	ABCD	G	MNK	20m	None	TUV	5/1
	9/15	CONCURS FOTO-FILM NAVAS %Esglesia, 11 08670 Navas, Spain	ABCD	G	H M	N/A	None	TUM	10/12-16
33rd	9/15	GOLDEN KNIGHT INT. AMA FILM/VIDEO FESTIVAL Malta AM, Cine Cir, Box 450, Valletta, Malta	ABCD	G	SJKM	30m	\$15	UV	11/24-26
21	9/15	NORTHWEST FILM & VIDEO FESTIVAL, 1219 S.W. Park Avenue, Portland, OR 97201	BD	G	HJKM	none	None	TV	N/A
36th	9/15	BILBAO INT. FESTIVAL OF DOC. & SHORT FILMS Coton de Larreategui 37-4° Apdo 579 48009 Bilbao, Espana (Spain)	N/A	G	JK	30ms	None	TU	11/28-12/3
24th	9/30	AUST. INTER. WIDESCREEN FEST., 6 Hemwood St., Forest Hill, Victoria 3131, Australia	ABC	G	Wide Screen	None	N/A	UV	10/8
16th	9/30	INTERNATIONAL SUPER-8 & VIDEO FESTIVAL, Mondial De La Video, 12 Rue P.E.Janson, 1050 Bruxelles, Belgium	ABC	F	JHK MN	N/A	N/A	YES	11/8-13
3rd	10/1	VIDEO TUSCULUM, Box 5683 Highway 107, Greeneville, Tennessee 37743	ABCD	G	MNOP	30m	\$6	TV	11/12
	10/1	N Z MOVIE FEDERATION FESTIVAL, %Robert Find- lay, 5 Tynor Place, Auckland 4, New Zealand	ACD	G	N/A	None	N/A	UM	10/21-23
4th	10/1	BERKELEY VIDEO FESTIVAL, 2054 University Avenue, #203, Berkeley, California 94704	ABC DE	G	MN	None	#30 S	CWM	11/19-20
18th	10/3	"YOUNG PEOPLES" FILM & VIDEO FESTIVAL, Northwest Film Center, 1219 S.W. Park Ave., Portland, Oregon 97205	C RI*	G	HJK MO	None	None	V	Nov
N/A Not Announced or Not Available - RI* Limited to residents of the Northwestern States and Western Canada.									
A Non-commercial	D Independent	G Open	K Other	N S-VHS	Q Invitat.1	T Cash	W Other Awards		
B College Student	E Commercial	H S-8	L 3/4"	O 8mm	R Regional*	U Trophies	X Approximate		
C Hi Sch Gr Sch	F Restricted	J 16mm	M VHS	P Hi8	S Varies	V Certificates	Y Exceptions made		

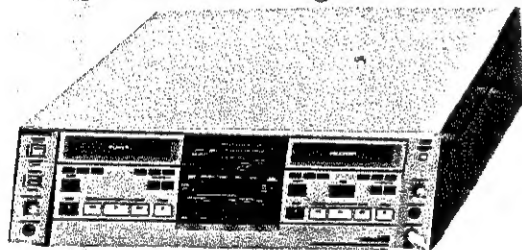
WHAT'S NEW?

SONY ANNOUNCES NEW Hi8 EDITOR

Digital stabilization, slow motion and fades are features of Sony's latest Hi8 editor., the EVO-9720.

Its countless features include several input jacks including BNC and Y/c jacks plus RCA style audio jacks.

This editor features two decks plus a pair of interface ports that allow the unit to be controlled by a computer. Adding a third deck



will permit A and B Roll editing. The on-screen menu permits full control of any operation.

The unit has the picture-in-picture feature. It is also possible to insert video/AFM audio as well as PCM digital audio

Automatic editing is easily assembled and will include all effects programmed

RCTC FEATURED IN NEW SONY CAMCORDER

Rewritable consumer time code support is one of the many new features of Sony's new Hi8 CCD-TR700 camcorder. It can read and write time code as well as stripe pre-recorded tapes. The flip of a switch

changes the reading of real time into time code.

The new model has two zoom lens speeds and an improved picture stabilization. Both focus and exposure can be manually controlled. The shutter can be set at 1/4000 sec. and the white balance modes are either automatic or controllable.

LATEST VIDEOS TO BE "LETTERBOXED"

"Schlinder's List" will be available on videotape probably before this issue of Movie Makers is published and will be "letterboxed." A "full-frame" version will also be available.

The same is true with "Jurassic Park", due on videocassette some time in October. It will also be "letterboxed" and a "full frame" version will also be available.

GO-VIDEO EDITS Hi8 TO VHS

Workers who find Hi8 difficult to edit should check out the new 8mm Dual-Deck VCR offered by Go-Video of Scottsdale, AZ. It edits and copies Hi8 directly onto VHS tape.

Both the 8mm and the VHS tapes are in the same machine where both the source tape and the receiving tape are operated by the same set of controls.

The machine's synchronized editing ability permits editing with frame-by-frame precision. Up to eight scenes can be selected and the VCR will assemble them automatically.

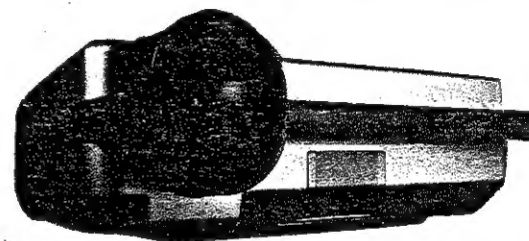
Flying erase heads allow clean

edits over old material. Audio dub permits recording external sound sources and a microphone jack is available on some models.

SHARP ANNOUNCES NEW PROJECTOR

Latest offering in the projector line by Sharp is their new model XG-E850U Full Color LCD Data/Video Projector.

This high resolution convergence-free model incorporates three TFT Active Matrix LCD panels with



640x480 resolution in an advanced "string" arrangement to ensure superior data performance.

It also has built-in video line doubling, improved colorimetry, a unique lens shift function, and increased brightness. It has multiple audio video inputs and can be ceiling mounted or used on a table.

CARVER ANNOUNCES SUPER AMPLIFIER

Featuring new "Lightstar" technology, the Carver Company is announcing their Lightstar Reference Amplifier which has been developed to give a tape or film the sound quality and volume required in a large auditorium with no distortion or other loss of quality.

Described as having five to ten times the energy reserve of the av-

erage amplifier, the digital transformer can store more than twice the voltage level of currently used models. It is immune to colorations caused by reactive speaker loads because it circulates the energy throughout the power system so as to not disturb the signal.

CAMERAS GETTING "FACES LIFTED"

"Because video cameras are slowly peaking in quality and what they can do, the emphasis by manufacturers is now beginning to turn to style, elegance, beauty, and ease of holding and operating the camera," says Robert Tallman of the Glencoe Corporation.

"many cameras today are copies of other cameras with only a change in appearance," he says. "Take for example ProScan's new PSC24C. It looks a lot like Panasonic's PV-IQ604 except that it has a sleeker appearance. Besides looks the cameras are better balanced, easier to hold and operate, and, of course, getting smaller all the time.

"There is no such thing as a bad camera these days," he concludes. "If a manufacturer is going to the expense of tooling up for a new camera, he knows he has to come up with a winner."

ROYALTY FREE MUSIC OFFERED

The Energetic Music Company of Seattle is offering 12 cassettes filled with a great variety of royalty free music. A new cassette of sound effects is also ready. Their address, Box 84583, Zip 98124.